



HUMPH DEDICATES

HUMPHREY LYTTELTON

AND HIS BAND



Humph Dedicates to . . .

Duke Ellington

TAKE THE "A" TRAIN

Count Basie

BLUE AND SENTIMENTAL



Humph Dedicates to . . .

Benny Goodman

SWINGTIME IN THE ROCKIES

Artie Shaw

NIGHTMARE



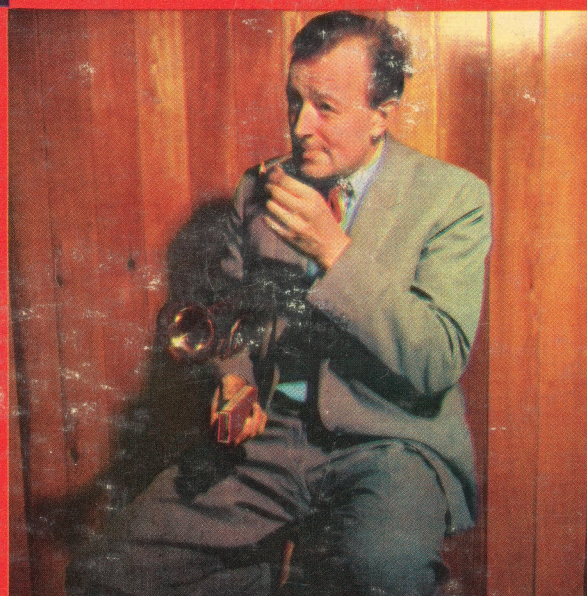
Humph Dedicates to . . .

Lionel Hampton

MIDNIGHT SUN

Jimmy Lunceford

FOR DANCERS ONLY



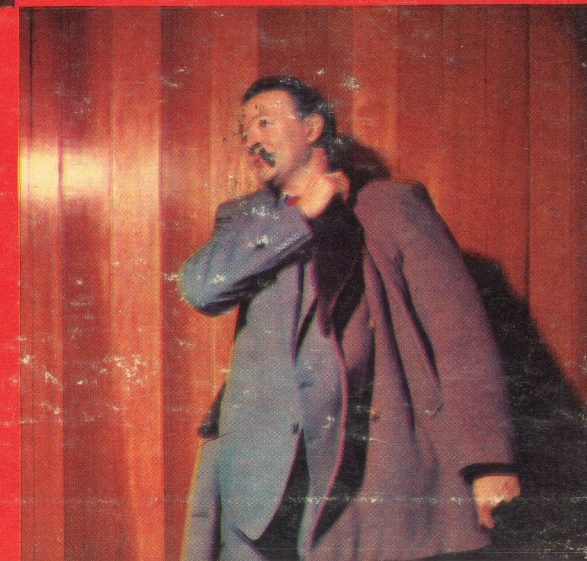
Humph Dedicates to . . .

Tommy Dorsey

MARIE

Chick Webb

STOMPIN' AT THE SAVOY



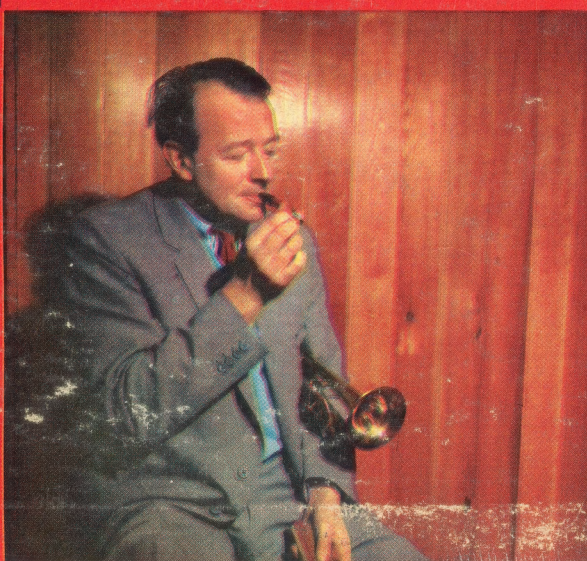
Humph Dedicates to . . .

Fats Waller

ALLIGATOR CRAWL

Bunny Berigan

I CAN'T GET STARTED



Humph Dedicates to . . .

Louis Armstrong

**WHEN IT'S SLEEPY TIME DOWN
SOUTH**

Sidney Bechet

SOUTHERN SUNSET

This long-playing record may be played on any phonograph that is designed for microgroove recordings (33 $\frac{1}{3}$ rpm). This record will play monaurally on all phonographs including those designed or adapted to play stereophonic records. On stereophonic equipment, the monaural sound obtained through the utilization of multiple channels will greatly enhance your listening pleasure.

HUMPH DEDICATES

Humphrey Lyttelton and His Band

Side 1

- (a) TAKE THE "A" TRAIN
(Strayhorn)
- (b) WHEN IT'S SLEEPY TIME DOWN SOUTH
(L. & O. Rene; Muse)
- (c) SWINGTIME IN THE ROCKIES
(Goodman; Mundy)
- (c) I CAN'T GET STARTED
(Gershwin; Duke)
- (a) SOUTHERN SUNSET
(Bechet; Brooks)
- (c) FOR DANCERS ONLY
(Oliver; Schoen; Raye)

Side 2

- (a) STOMPIN' AT THE SAVOY
(Sampson; Webb; Goodman; Razaf)
- (a) MIDNIGHT SUN
(Burke; Hampton)
- (c) ALLIGATOR CRAWL
(Waller; Razaf; Davis)
- (d) BLUE AND SENTIMENTAL
(Basie; David; Livingston)
- (a) MARIE
(Berlin)
- (a) NIGHTMARE
(Shaw)

(all above ASCAP)

- (a) Humphrey Lyttelton (trumpet); Johnny Picard (trombone); Tony Coe (alto sax); Jimmy Skidmore (tenor sax); Joe Temperley (baritone sax); Ian Armit (piano); Eddie Taylor (drums); Brian Brocklehurst (bass)
- (b) Humphrey Lyttelton (trumpet); Redvers Reedworker, Tony Coe, Kathy Stobart and Jimmy Skidmore (clarinets); Joe Temperley (bass clarinet); Ian Armit (piano); Eddie Taylor (drums); Brian Brocklehurst (bass)
- (c) Humphrey Lyttelton, Eddie Blair, Bert Courtley and Bobby Pratt (trumpets); Keith Christie, Eddie Harvey and Johnny Picard (trombones); Redvers Reedworker and Tony Coe (alto sax); Jimmy Skidmore and Kathy Stobart (tenor saxes); Joe Temperley (baritone sax); Ian Armit (piano); Eddie Taylor (drums); Brian Brocklehurst (bass)
- (d) Humphrey Lyttelton (trumpet); Redvers Reedworker and Tony Coe (alto saxes); Jimmy Skidmore and Kathy Stobart (tenor saxes); Joe Temperley (baritone sax); Ian Armit (piano); Eddie Taylor (drums); Brian Brocklehurst (bass)

The decade of jazz which has elapsed between the formation of London's famed Humphrey Lyttelton band and the issue of this disc has seen—besides the elevation of that band to world status—a fairly complete breakdown of the old traditional-versus-modern, figs-against-boppers war. In Britain, certainly, the two events are not unconnected. For the Lyttelton combo, starting life as a hidebound traditional outfit, has evolved through diverse intermediate stages to the point where, today, it purveys as free-swinging an example of driving, no-period jazz as you could ever wish to hear. And with it, it has taken the thousands of fans from its club in London, from its television and concert dates, from its

numerous European tours—these disciples of *le jazz hot* realizing that, far from "changing its style" and "departing from the patterns laid down by the New Orleans masters", the band was in fact merely developing . . . as had those led by the masters themselves! It is therefore largely due to "Humph" that these past ten years of jazz appreciation in the United Kingdom can still be spelled "decade" . . . and not another way.

To quote the trumpet maestro himself: "Jazz, at present—thank goodness!—seems at last to be finding its own tradition. Both here and across the Atlantic there appears to be far less compartmentalizing; not so much partitioning of this 'style' and that 'style' as there used to be. And, as a corollary, of course, with this more tolerant attitude comes belated recognition for what used to be the in-between bands. Now that we don't hear so much 'Nothing after 1930' or 'Nothing before 1945!' dogmatism, people are free to acknowledge the role in the development of jazz—and it is a most important one—played by the bands of the 'thirties. "It seemed, therefore, a good time for us on our side of the Atlantic to pay tribute to these groups which have had so great an influence on the way we play today. And that is what we have done on this disc.

"We have recorded a selection of numbers associated with—not necessarily written by—acknowledged giants of jazz in the various eras up to the Swing era. Such a choice must necessarily be arbitrary but we have tried to pay tribute to those leaders who have done the most to influence or change the course of jazz in these years. It is perhaps worth emphasizing that these are *dedications*—not imitations. We have tried to recapture neither the sound nor the treatment on these pieces as they were originally played: they are all our own versions. In fact, in some we have switched the feature instrument. Thus *I Can't Get Started* has become a tenor saxophone feature instead of a trumpet solo: Marie, instead of trombone, showcases again a tenor; *Midnight Sun*, using no vibraphone at all, becomes a baritone sax piece . . . and so on."

For this interesting and estimable purpose, Humphrey Lyttelton uses three distinct combinations of instruments: his own regular band, which lines up trumpet, trombone, clarinet/alto, tenor/baritone and three rhythm; an augmented orchestra adding a further two reeds, two trombones and three trumpets; and an "experimental" group contrasting (with a normal rhythm background) solo trumpet against five clarinets—including bass clarinet. Most of the augmentees are from the scorching Ted Heath orchestra. One of the most distinctive features of Lyttelton's own personality is his faculty of acting as a musical catalyst and inspiring with fiery enthusiasm for his own ideas musicians from the most diverse sources!

To run briefly through the dedications, the first is to Duke Ellington: not unnaturally taking the form of a new arrangement of the Strayhorn tune which has through usage become the ducal signature tune: *Take The "A" Train*. This is by the regular band. *Blue and Sentimental*, originally a feature for the late Herschel Evans in the pre-war Basie band, brings

a trumpet-and-five reeds combo to the mike in a beautiful and sensitively played setting for Humph's own trumpet improvisations. The old Benny Goodman flagwaver, *Swingtime In the Rockies*, and the immortal Bunny Berigan showcase, *I Can't Get Started*, both bring in the big band—the latter starring one of the phenomena of European jazz: six-foot-tall, glamorous blonde, tenor saxophonist Kathy Stobart . . . a gal who blows a booting horn as well as contriving to remain good-looking while doing it! She also happens to be the wife of one of the "added" trumpets, Bert Courtley.

Another signature, Artie Shaw's *Nightmare*, and the Lunceford standard *For Dancers Only*, are played, respectively, by the small and big bands. Chick Webb's *Stompin' At The Savoy* evokes echoes of the middle thirties and of that late, greathearted little drummer at the time when his vocalist, Ella Fitzgerald, was beginning to make the public sit up and his band was resident at the Harlem ballroom which gives the piece its title. (A double nostalgia, here—for the ballroom, too, has now gone: swept away in the clearance for a "development" scheme.) Lionel Hampton's *Midnight Sun* displays the versatility of Joe Temperley, a taciturn and squarely fashioned individual who looks almost like an extension of his baritone saxophone—but who in fact commands a physical and mental agility as remarkable as that which he imposes on his instrument. It's the big band which swings into the limelight with *Alligator Crawl*: Humph considering that an arrangement of a piano piece would be more distinctive of Fats Waller than one of his many pop tunes.

"The problem with Louis" says Lyttelton, who must be one of Pop's most fervent admirers in the world, "was to find a number that wasn't so heavily slanted on trumpet that any rendition of it would be bound to degenerate into an imitation." Finally, he chose the maestro's signature, *Sleepy Time Down South*, in an arrangement which introduces the trumpet-and-clarinet group: an admirable framework for his own sensitively conceived *extempore* figures. Tommy Dorsey's *Marie*, and *Southern Sunset*—one of the veteran jazzman Sidney Bechet's more adventurous compositions—are both by the regular band . . . the last named being arranged by Humph's fabulous alto player, 21-year-old Tony Coe. With the exception of "*A*" *Train* (arranged by Mo Miller), every one of the other pieces is an arrangement from the facile pen of trombonist Eddie Harvey: a member of the big band here, a musicianly player of the most modern sort—who once played beside Humph himself some 13 or 14 years ago, in the rootiest, tootiest, traddiest two-beat band of the original British revival!

How times change—and yet how things stay as they are! As the Frenchman said. And one of the all-time constants through the changing styles of jazz has been the music's vitality, urgency and emotional impact—three of the brightest facets of the multiple talent of ex-Etonian, ex-Guards Officer, ex-aristocrat, still-very-much-a-jazzman Humphrey Lyttelton and the musicians he so brilliantly leads.

PETER LESLIE

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CPL-2078-1A



LONDON

LONG PLAYING

full frequency range recording

SPEED 33 $\frac{1}{3}$

Side

CPL.2078

1

LL.3132

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Band 1—TAKE THE "A" TRAIN (*Strayhorn*)

Band 2—WHEN IT'S SLEEPY TIME DOWN SOUTH
(*L. & O. Rene, Muse*) featuring: Humphrey Lyttelton—Trumpet

Band 3—SWINGTIME IN THE ROCKIES (*Goodman, Mundy*)

Band 4—I CAN'T GET STARTED (*Duke*)

featuring: Kathy Stobart—Tenor-Sax

Band 5—SOUTHERN SUNSET (*Brooks, Bechet*)

Band 6—FOR DANCERS ONLY (*Oliver*)

**HUMPHREY LYTTELTON
AND HIS BAND**

MADE IN ENGLAND



LONDON
LONG PLAYING

full frequency range recording

SPEED 33+

Side

2

CPL.2079

LL.3132

Band 1—STOMPIN' AT THE SAVOY (*Sampson, Goodman, Webb*)

Band 2—MIDNIGHT SUN (*Burke, Hampton*)
featuring: Joe Temperley—Baritone Sax

Band 3—ALLIGATOR CRAWL (*Waller, Razaf*)

Band 4—BLUE AND SENTIMENTAL (*Basie, David, Livingston*)
featuring: Humphrey Lyttelton—Trumpet

Band 5—MARIE (*Irving Berlin*)
featuring J. Skidmore—Tenor Sax

Band 6—NIGHTMARE (*Shaw*)
featuring: Humphrey Lyttelton—Trumpet

**HUMPHREY LYTTELTON
AND HIS BAND**

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